SECTION IV. Nº15.

CHARLES HALLÉ'S

PRACTICAL

Pianoforte School.

GRAND SONATA

WITH THE

FUNERAL MARCH

BY

L. VAN BEETHOVEN.

OP. 26.

Ch. Hallé

ENT. STA. HALL.

PRICE 6s/=

FORSYTH BROTHERS,

272 a Regent Circus, Oxford Street, London.

AND

Cross Street and South King Street, Manchester.

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "Practical Pianoforte School" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

Each repeat to be played fifteen times without stopping.

M. M. (♪ = 84.) (♪ = 112.)

molto legato

M. M. (♩ = 72.) (♩ = 104.)

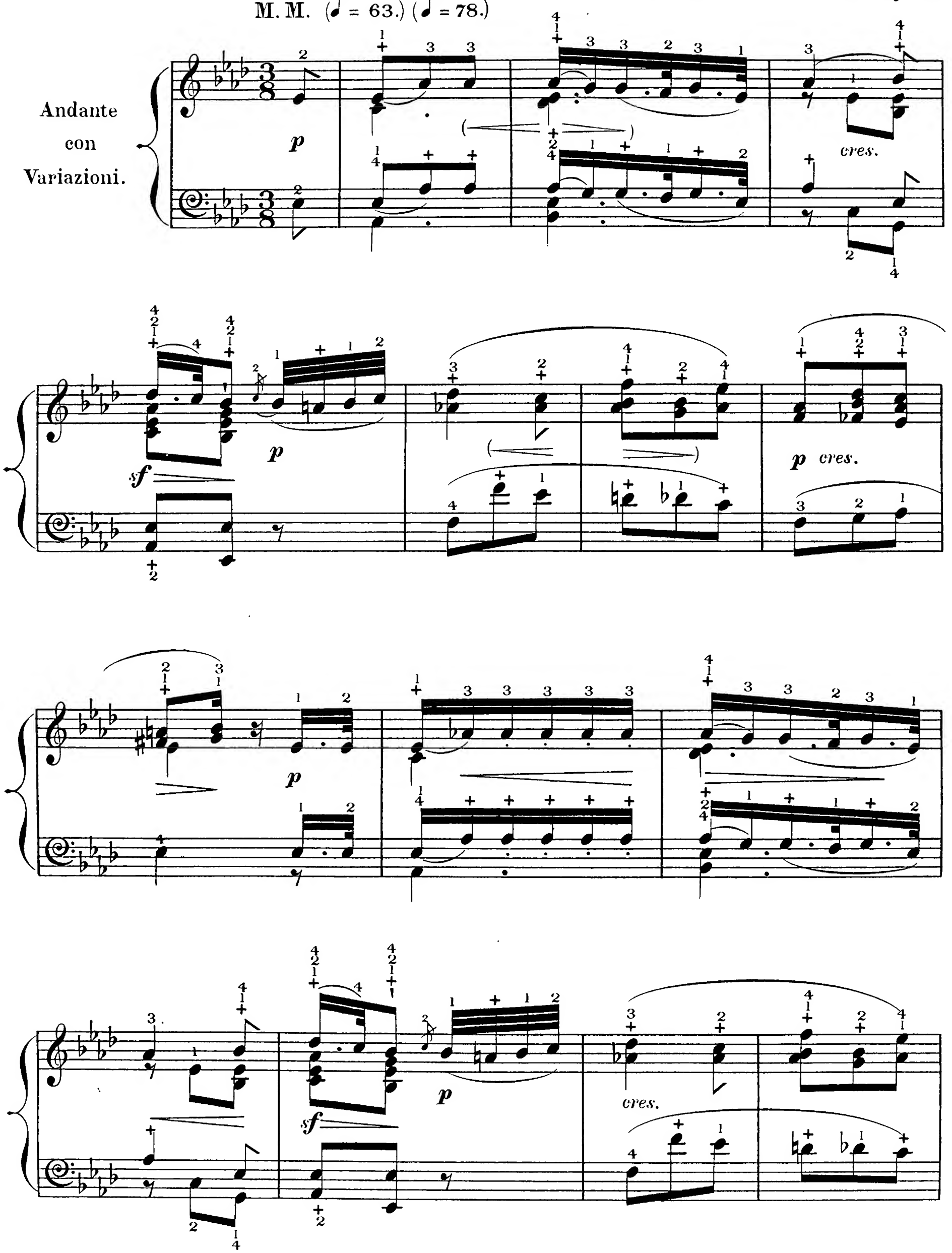
SONATA.

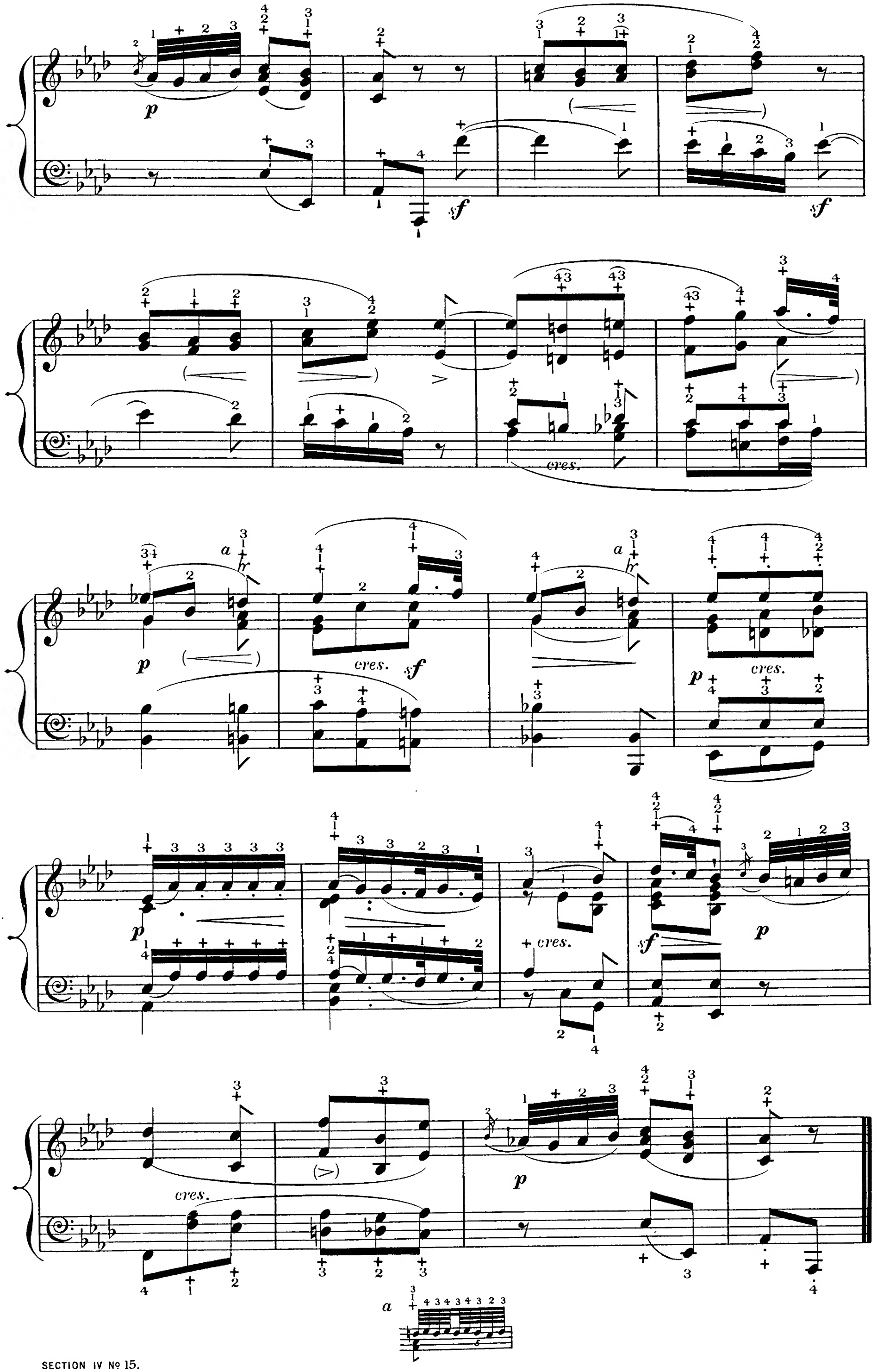
In A flat.

L. van BEETHOVEN Op. 26.

M. M. (♩ = 63.) (♩ = 78.)

Andante
con
Variazioni.




p
sf
cres.
a
p
cres.
sf
p
cres.
p
cres.
sf
p
cres.
p
a

Listesso Tempo.

VAR. I.

p

p

sf

sf

(*p*)

cres.

p

p

sf

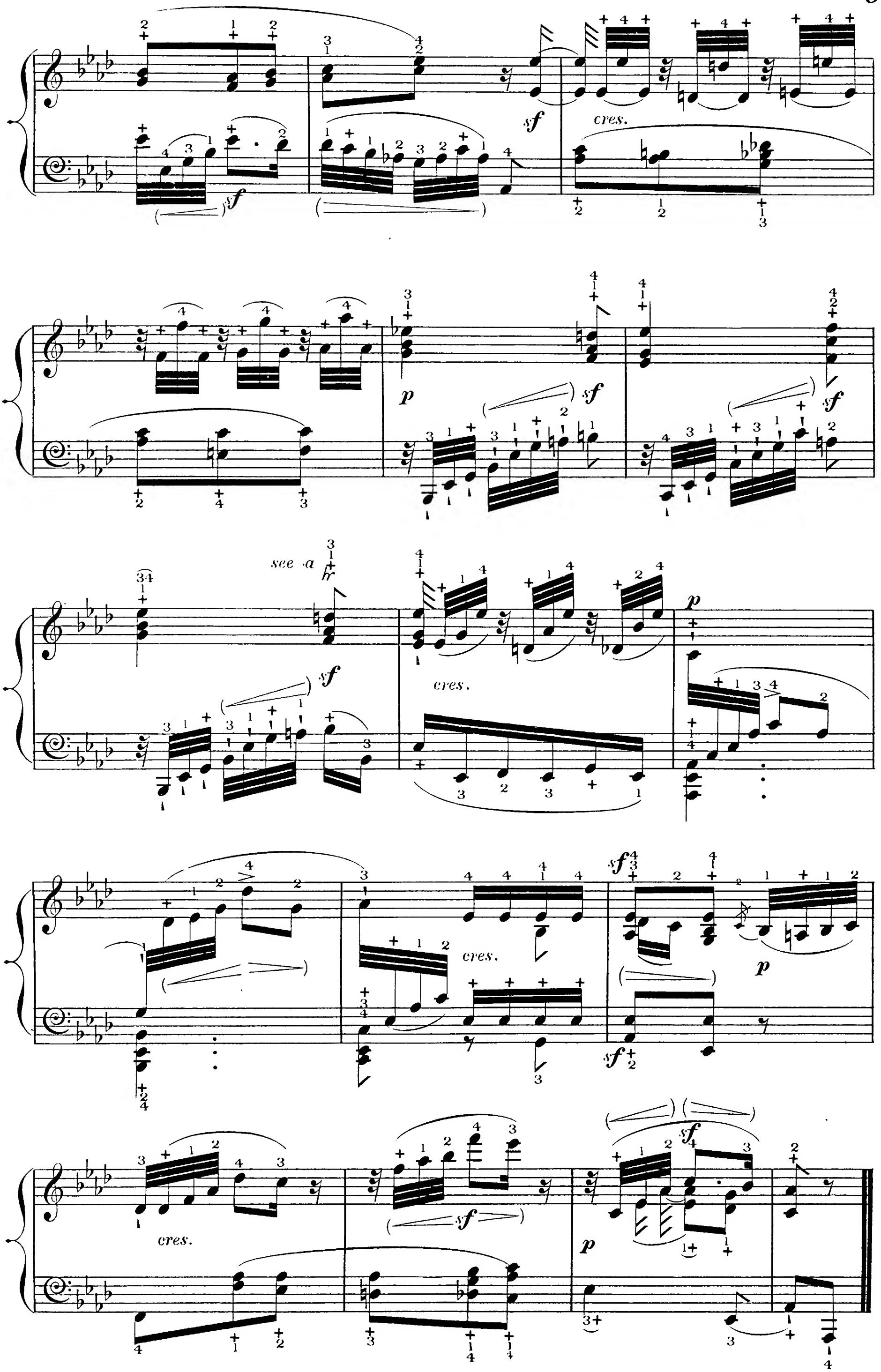
sf

(*cres.*)

sf

(*p*)

sf


sf
cres.
p
see a
cres.
cres.
cres.
sf
p

M. M. (♪ = 76.) (♪ = 92.)

VAR. II.

p sotto voce

rfz *p*

cres. *rfz*

(f) *sf* *dim.*

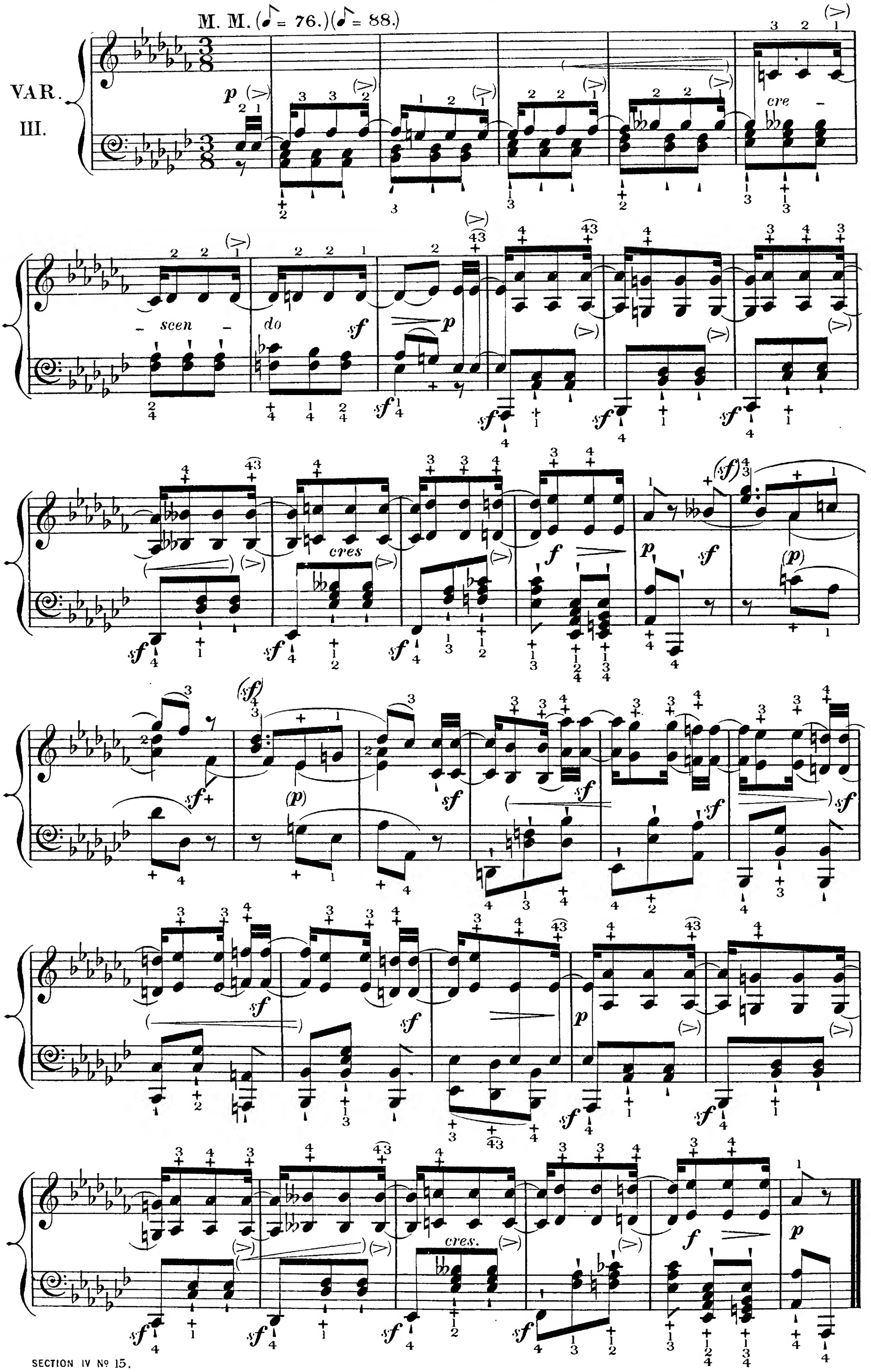
(p)

p

pp

SECTION IV Nº 15.

In A flat minor.



M.M.(♪ = 84.) (♪ = 100.)

In A flat major.

VAR. IV.

pp (poco cres.)

sf pp (poco cres.)

rfz p (pp)

sf (cres.) sf sf (più cres.) sf sf

sf dim. pp

(poco cres.) sf p

M. M. (♪ = 80.) (♪ = 96.)

VAR. V.

legato

p

dolce

cres.

p

cres.

p

(cres.)

(cres.)

cres.

p

sf

sf

(*p*)

cres.

p sempre legato

cres.

cres.

dim.

M. M. (♪ = 78.)

p

(poco rit.)

(Tempo primo)

ca – lan – do

pp

p

dim.

Ped.

SCHERZO.

M. M. (𝅗𝅥. = 72.) (𝅗𝅥. = 92.)

Allegro molto.

p *sf* *sf*

sf *sf*

sf *p* *f*

sf *p* *f*

sf *p* *sf* *p*

f *sf* *sf* (*f*)

dimin.

(piu dim.)

pp

sf

sf

f

sf

sf

sf

cres.

ff

TRIO.

In D flat.

sempre legato

p

cres.

sf

sempre legato

p

cres.

sf

p

p

cre –

– *scen* – *do*

sf

pp

pp

1st.

2nd.

sf

sf

D. C. Scherzo senza repetizione.

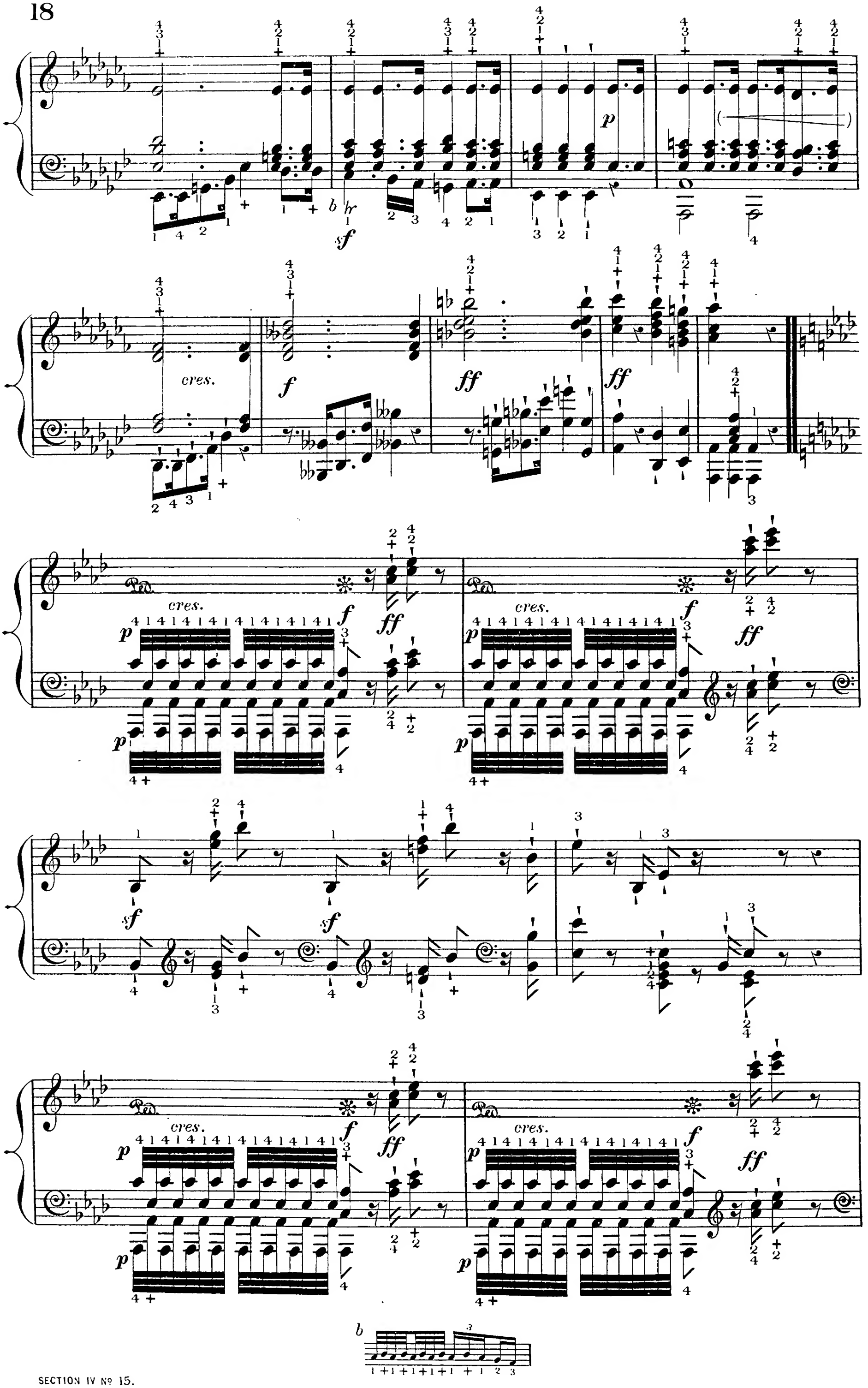
MARCIA FUNEBRE

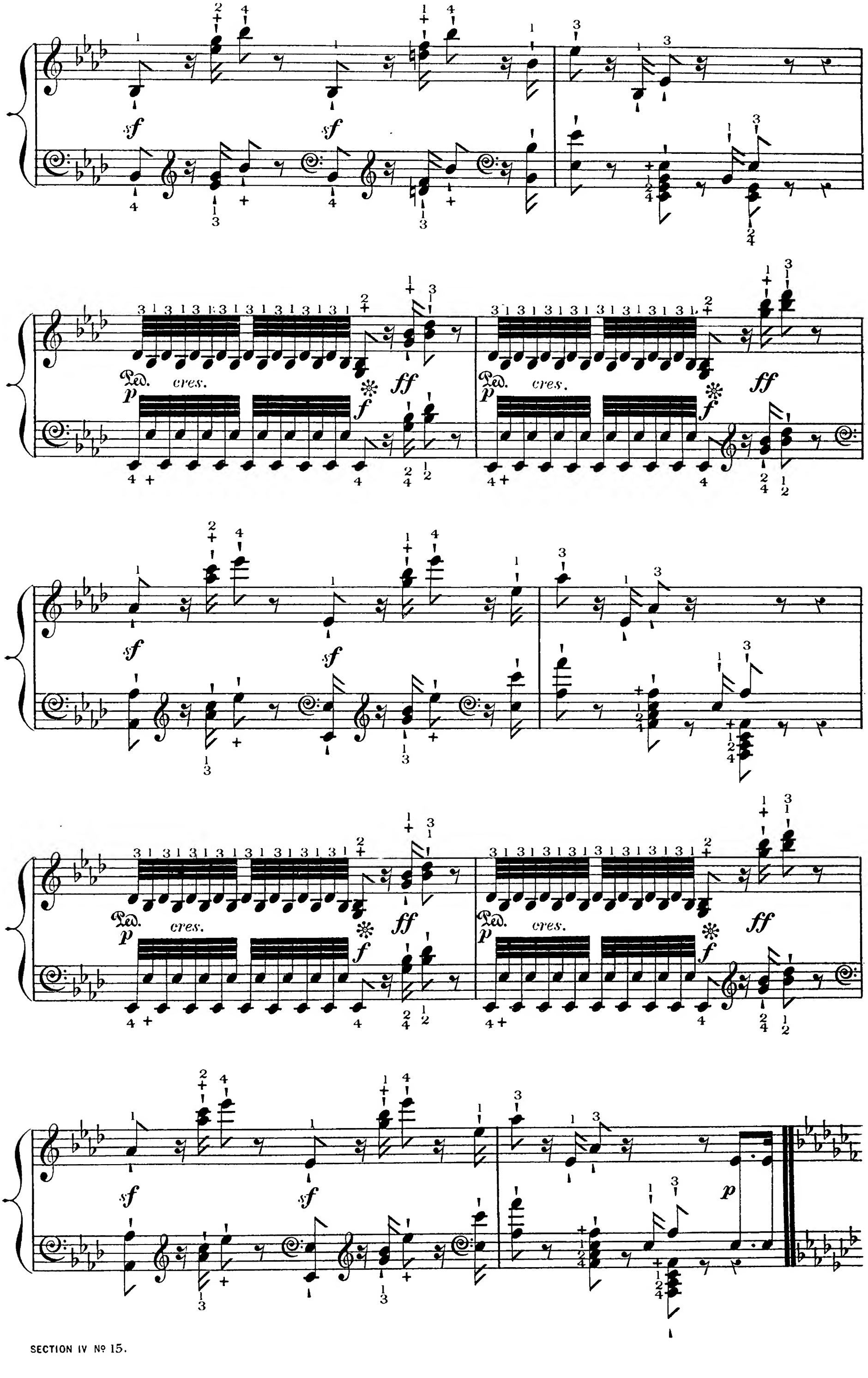
Sulla morte d'un Eroe.

M. M. (♩ = 54.) (♩ = 63.)

In A flat minor.

p *cres.* (*sf*) *p* *cres.* *f* (*f*) *p* *cre* *scen* – *do* *p* *pp* (>) *sf* *ff* *sf* *ff*


cres.
cres.
cres.
cres.
cres.
cres.


sf
sf
Ped.
cres.
p
f
ff
Ped.
cres.
p
f
ff
sf
sf
Ped.
cres.
p
f
ff
Ped.
cres.
p
f
ff
sf
sf
p

cres.

(sf) p

cres.

f (f)

p

- scen - do

p pp

(>) sf

cre -

ff

sf

ff

sf hr

see b

p

cres.

f

ff

ff

p

cres.

p

cres.

p

sf

dim.

Ped.

pp

In A flat major.

M. M. (♩ = 100.) (♩ = 132.)

Allegro.

p

(*p*)

cres.

f *f*

sf *f* *sf* *p*

cre

– *scen* – – *do* *(f)* *sf* *sf* 6

sf *p*

cre _ scen _ do ***p***

cres.

f

(>)

p

cre - scen - do

f

f p

cre - scen - do

f

1st

2nd

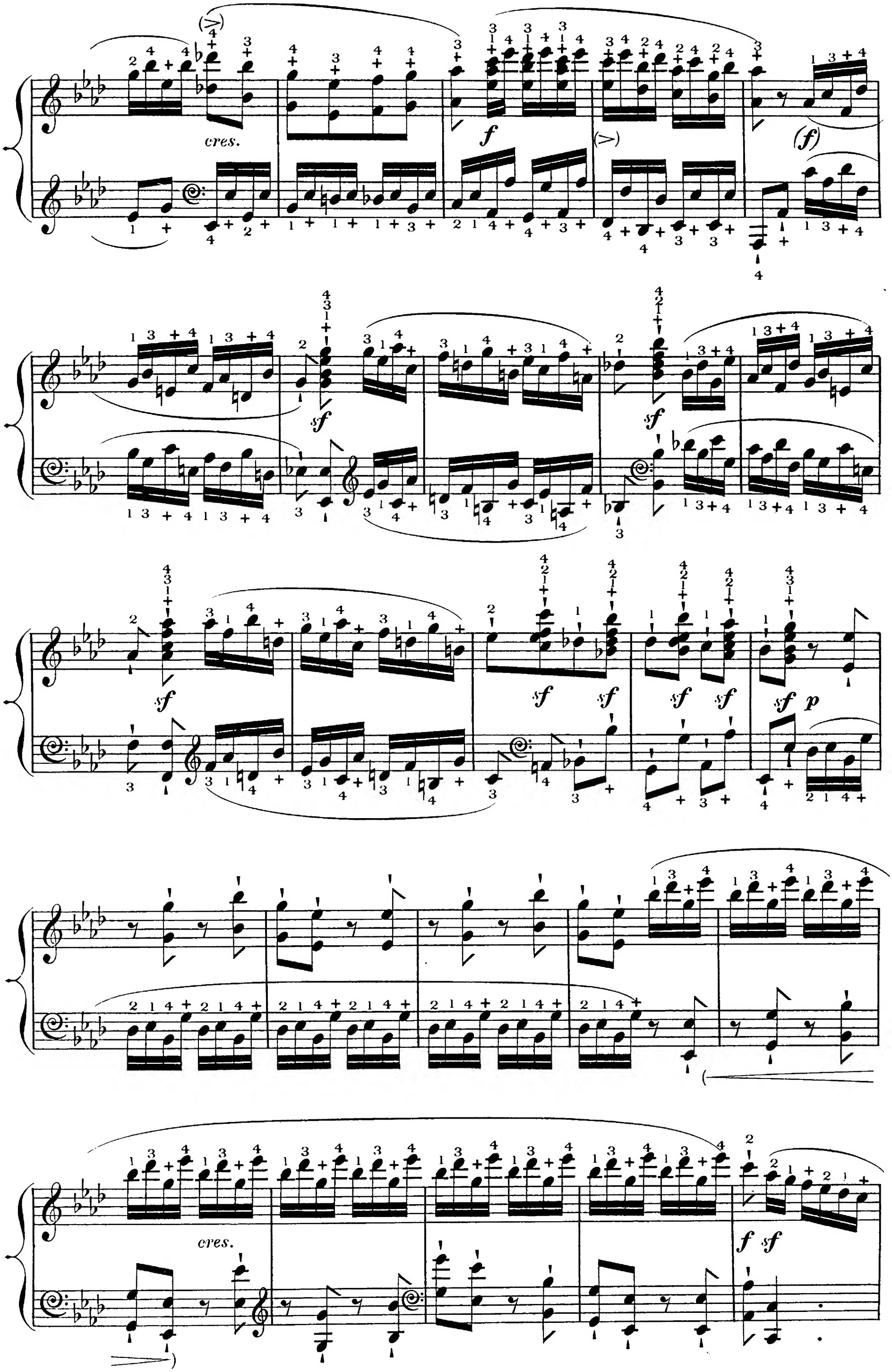
f p

f

f p

SECTION IV Nº 15.

cre - scen - do ***p***


cres.
f
(f)
sf
sf
sf
sf
sf
sf
sf
p
cres.
f
sf

sf *sf* *sf*

p cres. *sf* *p*

cres. *sf* *p*

dim.

Ped. *pp*